

SETUP: a nice office, not mine • a flashback to my childhood • an expensive house, dark • the crime scene • my office, such as it is • a run-down diner

ACTION: a brick warehouse by the docks • a sprawling mansion, in mourning • a seedy bar at noon • an amusement park after hours • an exclusive tennis club • a new museum exhibit

“WHEN HAVE I EVER BEEN WRONG ABOUT A CASE?” I ASK, TRYING FOR SINCERE SINCERITY. HER EYES NARROW.

“THAT TIME YOU SAID BIGFOOT WAS ABDUCTING HIKERS,” SHE SNAPS, TRYING TO KEEP HER VOICE DOWN. “OR WHEN YOU CLAIMED THE ICE CREAM MAN WAS A SERIAL KILLER. OR—” I HOLD UP A HAND.

“I MEANT LATELY,” I SAY, AND SHE GLARES AT ME.

“I DON’T HAVE TIME FOR CRAZY—” SHE STARTS, BUT HER DAD INTERRUPTS. HE’S FURIOUS; I MENTALLY RUN DOWN THE LIST OF POSSIBLE “WHYS”. IT’S A LONG LIST.

“SIR, YOU’RE LOOKING EXTRA MARTIAL TODAY,” I TRY. “BLACK IS YOUR COLOR.” I ALWAYS SOUND SARCASTIC WHEN I TALK TO THE GENERAL.

I’M NOT SURPRISED WHEN HE HAS ME KICKED OUT.

I GUESS I SHOULD HAVE WAITED UNTIL AFTER HER GRANDMA’S FUNERAL, BUT PEOPLE ARE DYING HERE.

psy·chic

You’re an average guy who is supernaturally perceptive but who can’t seem to stop self-sabotaging. Maybe it’s your problem with authority or your fear of being hurt. You are good at talking your way out of trouble but can’t resist proving how clever you are.

You pretend to be a psychic detective, and now you’re making a name for yourself and helping people. What are a few white lies in the face of that?

MATURITY 1	CHILDISHNESS 1	PERCEPTION 1
hide	1	motive
read	1	clue
risk	1	escape
seek	1	sarcasm
make	1	connection
reveal	1	belief

Your best friend is your foil. He’s responsible and ambitious and loyal. He knows you better than you know yourself. You need him to talk you down; he needs your energy.

Divide 3 points between Approaches, Nouns, and Verbs. Change up Aspects like average guy or ambitious if you want to now.

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Inspired by FATE, RPG Design Patterns, Houses of the Blooded, GameMaster’s Apprentice, and Psych (obviously).

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Set Up **+1FP** **TN3**
[Temporary Aspect: B-Plot] You’re avoiding unrequited love • bills • consequences • an angry acquaintance • a friend in need • family obligations.

At home • at camp • at your hang out spot • at the beach • at work • somewhere else.

Until you find a body • witness a crime • get called in • are in the wrong place, wrong time • get lost • get a phone call.

Act 1 **+2FP** **TN4**
Someone’s swindled • seduced • poisoned • set up • stalked • blackmailed.

Minor danger! A henchman • upset ally • hazard • trap • obstacle • accident.

[TA: bruised, taken aback, angry, other]

Act 2 **+3FP** **TN4**
Investigate (x3). Check out a witness • remote location • potential victim • urban location • victim • informant.

What’s the worst thing that could happen now? It does. [TA: wounded, crushed, humiliated, other]

Act 3 **-1FP** **TN5**
Low point. A friend can spark a redirection; so can a hobby. Tag your B-Plot Aspect.

Act 4 **-2FP** **TN5**
Regroup; fight back. Roll twice if you need to.

The villain’s set up a hazard • set a trap • arranged an accident • got a gun • got a hostage • not who you thought.

Now a cliffhanger; you’re in real physical danger.

Act 5 **-3FP** **TN4**
How’re you going to get out of this one? Do it.

Epilogue **1FP** **TN3**
Do you resolve the B-Plot Aspect? Did you win? What do your allies think?

	Default (3-)	Adjusted (4+)	General	Aspect
1	sudden disaster	suspicious coincidence	enemy	emotion
2	bad news	good news	accident	physical
3	harmful evidence	helpful evidence	ally	finance
4	worthless junk	valuable item	weather	moral
5	dead end	new insight	bargain	logic
6	answer clouded	question answered	danger	resource

When you use a **Verb** and **Noun** in a **Stylish** way to achieve a risky goal, roll one die for each rank in those three Words. Each die that’s equal to or over the scene’s TN is a hit.

On three hits you get what you want; discard those three. Otherwise, you don’t; discard dice equal to the current Act number. Break sets first; discard until you have no matches.

Any dice left are Complications. None left? Roll one die.

If what you want to do either isn’t risky or doesn’t use a Verb, Noun, and Style, your efforts are moot. Roll 2d6 on the Complication chart for the effective outcome. If it’s neither risky nor Worded, make the call or roll, your choice.

If you are embarrassed or discredited, or give someone you care about cause to dismiss you, get one **Fiction Point**.

Gain or spend FP equal to the Act FP to finish the scene. When a scene ends, go to commercial; roll General + Aspect to frame the next scene.

Spend up to two FP to add extra dice to a roll, on a one for one basis. If a die bought with FP comes up as a Complication, you choose which column it comes from.

Invoke an Aspect by incorporating it into the fiction for an extra die. **Tag** an Aspect by creating a Complication related to it for two extra dice.

To find out if someone or something has an Aspect you can Tag or Invoke, roll READ + MOTIVE or SEEK + CONNECTION or whatever fits the situation. Aspects discovered in play come and go, as the fiction dictates.

When you’ve spent 5 FP, you can add, replace, or change an Aspect or Word. When you finish the Epilogue, add two ranks to your sheet.

Use all the info from the dice and your choices to narrate. Be generous and clever with your Words. Make results and Complications personal and specific. Roll constantly. Tag Aspects like crazy. Go for FP whenever you can.

REST: in the car, driving nowhere • graveside in the rain • a high place with a view • someone’s home • in a park by a fountain • at a food shop